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instances, admirable. Judiciously interwoven are nearly one hundred illustrations covering a wide variety of subjects, such as a Roman school, coins of Caesar showing Gallic trophies, a Roman villa, the Porta Negra at Trier, the tomb of Caecilia Metella, several views in Algeria, including the Arch of Trajan, a Roman bath, a scene at Vergil's tomb, the Roman theater at Timgad, a Roman bakery, a Roman granary at Ostia, mural paintings from Pompeii, the Rhine, coins of Dumnorix and of Vercingetorix, a Roman peasant, a view of modern Pompeii from an aeroplane, the Forum, looking west, two views of Delos, etc.

As long as a preparation for the reading of Caesar's Gallic War continues to be the *summum bonum* of first-year Latin study, this work of Smiley and Storke deserves wide use.

BROADWAY HIGH SCHOOL,
Seattle, Washington.

ANDREW OLIVER.

P. Terenti Afri Andria. Edited by E. H. Sturtevant. New York: The American Book Company (1914). Pp. 188. 72 cents.

This edition of the Andria contains several novel and attractive features. The development of comedy is traced, not by a historical sketch, but by means of fairly long passages, in English, from The Birds, Iphigenia in the Land of the Taurians, Menander's Periceomene, and the Aulularia. Suetonius's life of Terence, with rather full notes, takes the place of the customary biography in English; in § 5 the editor adopts the reading *quintum atque tricesimum egressus annum*. He omits the usual outline of the plot, "so as not to lessen the students' interest in the play itself" (so the Preface, p. 5); it may be doubted, however, whether this is really a wise omission, for the plot is fairly complicated, and the language difficult "for students who are making their first acquaintance with ancient drama" (Preface, p. 5). The few pages (51-58) devoted to meter and prosody are fairly satisfactory for a brief treatment; but *mē aūt* (208, note) seems very questionable—better were the elision of the long vowel. In the text itself all metrical accents are printed, save those at the ends of verses.

The editor commendably refuses to print *ch*, *ph*, *th*, *y* (apparently *z* does not occur in the play), as they were not in use until after Terence's day. Accordingly he gives us such spellings as *Crusidem* (85), *Pampilus* (88), *Perintiam* (9), *Glucarium* (134); *Athenas* (907, text and note) must be an oversight. Curiously enough, however, he prints *u* and *v* (e. g. *utramvis*, 10, *vituperant* 15) and pleads for this in his Preface as usual in editions of later writers. It is a pity that, having had the courage to print such words as *sucopantam* (815), he should not have been consistent.

The notes contain a surprisingly large number of repetitions or needless cross-references. So, e. g., the notes on 98 and 100 both contain references to the comment on *gnati* in 49; those on 148, 150, 302 all refer back to the comment on *qui* in 53; that on 377 refers to a statement on *ipsus* given so recently as on

360. The spelling *Cremes* is annotated in 247, 361, 368, 472, 538, 550. The note on *periculum* (565) is repetition from that on 131.

The notes on archaic forms and spellings are well handled in the main, but with widely varying degrees of fulness of detail. The genitives *eius* and *quouis* are commented on at some length (93, 763); *duint* (666) is dismissed briefly as a "subjunctive of *duo*", though *faxim* and *sim* are called optatives (753); *atligas* (789) "is an early Latin variant of *attingas*", whose nature is not explained. It is truly a nice question how far it is wise to go into detail in such annotations for beginners; and it is for beginners that Professor Sturtevant is professedly writing.

Quid istic (572) could have been best illustrated by quoting Plautus Epidicus 141 *quid istic verba facimus?* The mooted *tu si hic sis, aliter sentias* (310) is called a contrary to fact condition; many will still prefer to call it a less vivid future. The word "marvelous" (p. 49) seems a rather strong term to apply to certain qualities in the new fragments of Menander. It seems questionable whether *contaminatio* (p. 50) was really a *technical* word at all. Correct the note on *feri* (972) with the aid of Plautus Am. 567, Most. 722, Poen. 1056. Wise and helpful remarks are those on sentence accent (p. 52); the genitives in 261, 262; *-io* verbs of the third conjugation (322); *eccum* and *antehac* (532); the afterthought (609); purchasing power of money (951)—points usually passed over in silence in annotated texts. The *alter exitus* of the play is not mentioned. I have noticed only two misprints: "excellencies" (p. 37), and *Athenas*, in 907, both text and notes.

OHIO STATE UNIVERSITY. ARTHUR WINFRED HODGMAN.

CLASSICAL CONFERENCE AT CLINTON NEW YORK

On Saturday, February 20, a Conference in The Interest of Classical Teaching was held at Clinton, New York. 39 persons, 13 from Clinton, 26 from adjoining towns, were present.

Professor W. G. Spenser, of Colgate University, using a class of fifteen pupils from the Clinton High School, gave a Demonstration in Sight Reading with a Third Year Latin Class. He based the lesson on "The Threefold Pronoun", placing in the hands of the pupils slips based on Hints and Helps for the Student of Latin, a pamphlet published by Professor John Greene of Colgate University (at Hamilton, 1914). He took this topic, dealing with the relative, the indefinite and the interrogative pronouns, because Cicero is so full of *qu*-words.

Miss Grace I. Spencer of the Utica Free Academy discussed the difficulties of sight reading (1) for the teacher, (2) for the pupil. She referred to H. W. Johnston's The Teaching of Second Year Latin (Scott, Foresman and Company). Teachers should require good English translations by pupils; under syntax they should ask questions only on the notes on the passage under study; they should review declensions and conju-